

Scanning Some Rigvedic Characters and Features Through the Logical Lens By VR Patil (email: vrpmet@yahoo.com)

Background: There are many in the world who enjoy various food items served in their plates, and express their opinion frankly. But a few individuals, first look for the actual ingredients, and processes used for the preparation of the dishes, then pass their expert comments in terms of texture, flavour and presentation. Identically, some rigvedic scholars put their heart and soul in searching for etymology of rigvedic words, grammar and the structure of rigvedic verses, and therefore, **Logic** takes the back seat in their interpretations.

There is a proverb in **Marathi** language, "ऋषीचे कुळ आणि नदीचे मूळ शोधू नये". It practically means, there is no point in searching for a lineage/ancestry of a Sage/Seer/Rishi, and a starting point / root of a river as both might have a humble beginning/origin. Incidentally, both **Rishi/Sage**, and **Nadi/River** mentioned in the aforesaid proverb are the important characters of rigvedic literature. As a matter of fact, the proverb indirectly tells us to pay attention to the **current status** of a person or a river, and not to go by the past. In other words, instead of spending time on finding out the original or textual meaning of the archaic **Sanskrit** words used by various rigvedic Rishis, it would be more appropriate to focus on their use in the proper contexts. To do so, we need to take into account the circumstantial evidence present in the rigvedic mandalas. In the present essay, an attempt has been made to take an intense look at some selected characters of **Rigved** using logical way of thinking.

Selected Rigvedic Characters/Features Considered for Logical Analysis

A. Rain, Varuna, Indra and Parjanya:

Probably with the exception of a few microbes, most of the living beings need **Water** for survival. Apart from Air (Oxygen), water is the other important constituent of the Mother Earth that has led to creation and sustainance of **Life** on the planet. All oxygen-dependent organisms need water to carry out daily main processes/metabolisms such as transporting oxygen, nutrients, assisting respiration (in animals). It also acts as a solvent to dissolve a wide variety of molecules. Additionally, it is **Water** that regulates our body temperature. Hence in **Sanskrit** language, it has been aptly described as "**Jeevan / Life**". Nearly 70% of the surface of Earth is covered with water.

Rain is nothing but the droplets of **Water** that fall on **Earth**. In the sky (atmosphere), first water gets condensed into the microscopic droplets from aqueous vapour, and then these tiny

droplets join together to become heavy enough to fall freely under Gravity, we call it as **Rain**. Through the **Water Cycle**, Mother Nature periodically replenishes fresh water on the Earth. But the distribution of water due to **Rain** is not uniform all over the landmass. Every year, some places on Earth receive very little rainfall (most of the Deserts), and some regions get a plenty.

Now going back to **Rigved[1]**, during pre-rigvedic time itself, the ancestors of the rigvedic Priests, having realized from the observations made on several natural phenomena for many years that most of these forces were beyond the control of human beings, and hence would have collectively decided to designate a Deity (imaginary character having special powers) for each major activity of the Nature that came to their minds. Thus, most of the natural forces/activities were intentionally divided among different Deities, and each one of them was also given a suitable name related to work. **Division of Work** among the various Deities is the wonderful idea proposed in **Rigved**. It can be termed as “Principle of **Sharing and Caring**”.

During the pre-rigvedic period, God **Varuna**, as the Prime Deity was assigned the duty to create, assist, and protect the life on Earth. At that time, the ancestors of rigvedic Priests had divided the world into two parts i.e. Heaven and Earth, keeping a mid-space/atmosphere mainly for Maruts and Rudra. **Varuna** was assumed to live in Heaven from where **He** was believed to control all the activities of the Earth. As **Rain** falls from Sky, it was believed that **Varuna** was directly responsible for providing **Celestial Water** in the form of **Rain** to the Earth, and its land based water management through various channels/storehouses such rivers, ponds, seas or oceans. Additionally, Varuna was considered as the Upholder of Moral Values, and responsible for personal and social behaviour (**Rta**) of everyone.

But when a Dry spell/Drought like condition dominated for a longer period in the Indus-Saraswati Valley Region (I-SVR), then the situation got changed drastically. The ruling class (tribe leaders), and the common people would have started questioning the beliefs of the Priests who were considered to be the knowledgeable persons in the society. Despite praying to **Varuna** for many days when situation did not improve, the pre-rigvedic Priests would have felt public pressure to do something. Then, to overcome a freshly cropped up problem of failure of **Varuna** to deliver the rains, probably after several brain storming sessions, using their imagination the pre-rigvedic Priests just to pacify the agitated people, first created invisible Evil Character, **Vritra** who was imagined to occupy mid-space/atmosphere, and explained the people that due to presence of obstruction in the form of **Vritra** in the sky, rainwater from **Varuna's** place was not reaching the **Earth**. They described **Vritra** as the **Enveloper** of the world, who regularly steals/sucks the Rain-water meant for them or even abducts Rain Clouds. Having described **Vritra** as a powerful demon, upon request

from the Tribe Leaders, they would have started searching for the solution to the problem. After several rounds of deliberation and discussion among themselves, giving serious thought over existing relationship between **Human Mind** and **Body Organs**, they would have unanimously arrived at a new **Giant** but invisible character who can defeat **Vritra** and called him as **Indra** (probably indicates the master of all Organs/Indriyas of Nature). As **Varuna** who lives in Heaven was ineffective to control an atmospheric demon **Vritra**, they created a new Deity **Indra**, intentionally made **Him** very strong and aggressive in nature to fight the War with **Vritra**, and also placed **him** in Air so as to defeat atmospheric demon **Vritra** in an anticipation to bring desired changes in the prevailing conditions.

In this way, **Indra**, the **Ultimate War and Storm God, King of Gods**, and all seasons **Trouble Shooter** of the human beings came into existence. In the various mandalas of **Rigved**, it has been mentioned that several Deities (e.g. Vishnu, Maruts etc) assist **Indra** in defeating **Vritra**, but subduing **Vritra** and getting released of water from his custody is the main task of herculean **Indra**. **He** appears in all rigvedic mandalas, regularly invoked during **Yajna**, and hence in the text around 289 Hymns (highest number) are dedicated to **Indra**.

But the issue of **Rain** does not see the end here. In **Rigved**, other than God **Indra**, there is one more character called as **Parjanya**, connected with **Rain**, and appears in some mandalas. Mandala-wise data for the same is given below.

Parjanya : 1(3), 4(1), 5(9), 6(4), 7(5), 8(3), 9(4), 10(5)[2]

When we take into account the sequence of the composition of the rigvedic mandalas as **2, 3, 4, 6, 7, 5, 8, 9, 1, 10**, and then focus our attention on the available data, we find that the term **Parjanya** (means rain or raincloud) is absent in the two early mandalas, i.e. **2** and **3**. In other words, during the period of composition of first two mandalas, **Parjanya** was yet to be shaped as an Independent God, and God **Indra** was mainly responsible for defeating **Vritra** and providing **Rain** to the people. The term, **Parjanya** is first time seen in Mandala-4 (Rv-4.57,8) in the hymn dedicated to **Kshetrapati** (a **Farmer**) as latter regularly needs rain water for crop cultivation purpose.

In all ten mandalas of **Rigved**, there are just three hymns addressed to God **Parjanya**. Out of these three, two are the part of Mandala-7 (**Rv-7.101** and **Rv-7.102**) which is generally considered as the Early Mandala of **Rigved** (Mandala **2, 3, 4, 6**, and **7** are believed to be the Five Early Mandalas). **Rv-5.83** is the only hymn in the Late Mandalas of **Rigved** (Mandala **5, 8, 9, 1**, and **10** are treated as the Five Late Mandalas). Basically, Mandala-5 forms the coupling between the Early and the Late Mandalas of **Rigved**.

Additionally, **Rv-7,103** is the only hymn in the text that is addressed to **Frog** which is also taken as the indication of **Rainfall** as **Frogs** are commonly seen during the rainy days.

Scrutiny of Rain, Varuna, Indra and Parjanya through the logical lens

From the above discussion, it is crystal clear that during the actual Rigvedic Period, there was ongoing struggle for water. Earlier to that time, God **Varuna** and his team of Deities (various natural forces) were managing daily activities in a peaceful manner. Due to frequent failure of rain when drought like condition was developed, then the ancestors of rigvedic Priests came under pressure from the ruling class to find answer to the problem. Using their sky-high imagination, first they created imaginary but invisible demonic character **Vritra** and explained the people that it was **Vritra** who has recently occupied the Sky, enveloped the world, and hence blocked the path of **Celestial Water** sent by God **Varuna**. That is why, they were deprived of the regular **Rain**. To overcome the the problem cropped up by presence of **Vritra**, then they shaped a new character **Indra** who was described as the **Ultimate war God** or **Storm God** who would defeat **Vritra**, and the get released the water from **Vritra's** custody.

The situation is very similar to any **country/state** wherein we see the presence of a regular **Police Force** (represented by Varuna and his Team of the Early Deities of **Rigved**) to manage the daily law and order, and a special **Military Force** (represented by **Indra**) to take on the Enemies (**Vritra/Ahi**) of the country. Mandala-4 onwards, we find presence of the names of some Tribe Leaders belonging to a group of **Five Tribes of Nahusa** who are specifically absent in the Mandala-2 and 3. It also means that during the period of composition of Mandala-2 and 3, the **Bharata Tribe** was living away from the countries of these five tribes (Anus, Druhyus, Purus, Turvasas, Yadus). Probably, during the war/confrontation of Bharatas with the other tribe leaders, the rigvedic Priests would have felt the need to have presence of God **Indra** in the wars for victory over them, and hence formed a distinct portfolio in the name of **Parjanya** as an independent **Rain God** who would be responsible for the rainfall in the region but act as per the directive of **Indra**.

In this way, the Pre-rigvedic Priests first discharged God **Varuna** from the responsibility of giving **Rain** to the all living things of the Earth. Subsequently, the rigvedic Poets relieved **Indra** also from the duty as a regular **Rain** provider when they engaged **Him** in the various Wars, but retained him as the main God or the Lead Actor to defeat **Vritra**, and handed over **his** charge to **Parjanya**, an independent **Rain God** who was created during the later period (during Mandala-6).

The symbolic transfer of responsibility of **Rain** from the earlier God **Varuna** to **Indra** first, and then to **Parjanya** i.e. one god to other, in a coherent way without directly blaming anyone is the most fascinating aspect of **Rigved**.

B. Appearance of the Three Goddesses together; Saraswati, Ila, and Bharati :

In the **Apri Hymns** of **Rigved**, we notice existence of a very special phrase called **Tisro Devih/ Three Goddesses**. It is generally agreed that **Saraswati, Ila** and **Bharati** are together termed as the **Three Goddesses**. The earliest reference of these three rigvedic characters is found in the eleventh verse of very first hymn of Rigved (**Rv-2.1,11**), and the phrase **Three Goddesses** too, first time makes its appearance in the verse of Apri Hymn of Mandala-2(**Rv-2.3,8**). It is amazing to know that the various rigvedic Poets have clubbed these three female characters together, designated them as the Goddesses, and invoked them jointly in the various **Apri Suktas**.

The most distinct feature about the **Three Goddesses** is that when they are invoked together to come to place of Yajna in the same verse, but do not appear to have used a Chariot or Car to travel to the place of Yajna. Why is it so?

Now take the case of Goddess **Ushas/Dawn**. Among the all Goddesses mentioned in **Rigved**, Goddess **Usha** occupies the prominent place, and is regularly connected to the early morning **Dawn**. She represents emergence of soft light daily who in turn brings a new hope, happiness, cheers to the lives of all living things after the completion of period of her sister **Night/Nakta**/darkness. In **Rigved**, about 21 hymns are addressed to Goddess **Ushas**. Usha is described to travel in a chariot/car drawn by golden red horses or cows.

Among the Three Goddesses, the name **Saraswati** represents a river on whose banks the pre-rigvedic and early rigvedic community people would have lived. The composer of Mandala-2, has brought out three forms of river **Saraswati** in the shortest but the sweetest manner, “**Best Mother, Best River, Best of Goddesses**”. During the period of the Late Mandalas (especially Mandala-8 and 9) when the composers were away from **her** banks for a very long duration, did not forget **her**, kept very close to their hearts, still praised **her** in the best possible way. It means to say that for all practical purposes, throughout the rigvedic period, by choice, river **Saraswati** remains the favourite Goddess of the rigvedic Priests. In a verse from Mandala-5 (**Rv-5.43,11**) addressed to **her**, the composer (Sage Atri) requests her to come to the place of Yajna from the mountain in running state means with a flow of water. Although **Saraswati** has been described as the Goddess, being a river, she does not use a chariot to travel. When stopped flowing, it was assumed that **She** has gone to Heaven.

Many rigvedic experts believe that the Goddess **Ila** is a Mythical character, and like other imaginary Deities, she would have been worshiped by the pre-rigvedic Priests, and in continuation

with the earlier tradition, the rigvedic Priests also kept **her** invoking with other two Goddesses. A new Question does surface, why did the Priests designate **Ila** as a Goddess? A close look of a verse, **Rv-2.1,11** reveals that the composer has used a typical phrase “**Hundred Winters**” to describe **Ila**. At many places in their compositions, the Poets have used “**Hundred wintered**” phrase to describe an ideal life-span of human beings. Hence in all probabilities, **Ila** has to be a female character that lived around hundred years (indicating long-lived person) but prior to rigvedic era. Additionally, in some verses of Mandala - 3, and 5, the term **Ila** is found in association with **Agni** as *Ilamaghne* or *Agna-Ila*. This is to stress that in some way, the female character **Ila** would have been linked to **Pure Agni worship** during the pre-rigvedic time. In the some verses, **Ila** is also linked to the place of living as **Ilaspade**.

Now, let us revisit the third female character that has also been defined as a Goddess i.e. **Bharati**. In the verse **Rv-2.1,11**; the composer has identified **Bharati** with a term **Hotra** which signifies the **Yajna** ritual. Similar connection is also seen in the verses **Rv-1.22,10** and **Rv-3.62,3**. It indirectly means that **Bharati** would have been a person who played a crucial role in the formulation of Yajna rite during the early days. But like **Ila**, **Bharati** would not have lived very long, and nowhere described to have used chariot to travel from one place to other, why?

Why did the composers not mention **the mode of transport** of the Goddesses **Ila** and **Bharati**?

In Mandala-6 and 7 of **Rigved**, we find three independent Hymns dedicated to **Saraswati**, but do not find any hymn exclusively dedicated to **Ila** and/or **Bharati** in the text though all the three have been designated as the **Goddesses** and clubbed together in Apri Suktas, why is it so ?

Observing Saraswati, Ila, and Bharati through the Logical lens

Presence of three female characters together in the verses of **Apri Suktas** of **Rigved** would have definitely posed a question in the minds of many readers earlier, but no one has come out with the proper answer to it. And the question is; “Since inception of **Rigved**, what made the different composers to highlight the **Three Goddesses** together?”

The very first hymn of **Mandala-2** provides direct clue to get the answer for the aforementioned question. **Rv-2.1 Hymn** addressed to **Agni** can be considered as the starting point of the rigvedic text. As mentioned elsewhere, in the verse **Rv-2.1,11**; outside the Apri Hymns, first time we notice these three female characters together. This verse connects God **Agni** with the four female characters **Aditi**, **Bharati**, **Ila**, and **Saraswati** in the order mentioned. In the said verse, the composer has used phrases related to Yajna ceremony with some intentions.

Hotra Bharati phrase probably means **Agni** to assist him in either chanting mantras or making sacrifices;

Hundred-wintered Ila phrase probably means **Agni** to provide him necessary mental strength for a long duration ritual or endurance; and

Vritra-Slayer Saraswati phrase possibly indicates **Agni** to give him desired physical strength to overcome all the difficulties or obstacles likely to encounter during the **Yajna**.

Vritra-Slayer Saraswati practically means despite presence of **Vritra**/drought like conditions, the river comes in flowing state. There is a possibility of the composer conducting independent Yajna first time in his life, and hence being a newcomer as an administrator on a big platform of Yajna, takes the names of all the pre-rigvedic Deities known to him in the very first hymn of Mandala-2. Please note that there is no mention of some rigvedic deities like **Soma** and **Parjanya** in the hymn who would have been inducted during the later period.

Finally, from the content of the various verses, it appears that **Ila** and **Bharati** would have been the two different women lived during different pre-rigvedic period, the former lived longer would have been connected to establishment of **Pure Agni Worship**, and the latter in some way would have contributed to its up-gradation to **Yajna Ritual**. River **Saraswati** would have served a link between the two independent regions (**Ilaspade-present-day Haryana, and the desert of Punjab & Rajasthan/ Bharati**) where these two features were developed during the pre-rigvedic time.

C. Apam Napat, Varuna, and Horse Connection:

Rigvedic text provides many clues about the early beliefs (prior to creation of Indra) of the ancestors of the rigvedic Priests, out of which some are given below.

- **The world known to them is divided into two parts, i.e. Heaven and Earth**
- **The Earth is flat, stationary, and surrounded by Water from all the sides.**
- **Every Natural Power or Force or activity known to them is identified by a Deity. Additionally, some complex activities are sub-divided into many small but independent activities, and for each sub-activity, a different deity is made responsible. As most of the Natural Powers come and go (periodical appearance), they are considered as the movables.**
- **God “Varuna” is one of the earliest deities of pre-rigvedic era (probably in the order of**

creation, “Agni” and “Maruts” would have been earlier to Him), lives in Heaven for all seasons but keeps a close watch on all natural forces and living things as well. The Sun/Surya serves his eyes for observing daily happenings or activities. The Maruts acts as his Breath. As per the early beliefs, “Varuna” is directly responsible for moral, physical order/behaviour, and welfare of all living beings, hence designated him as the Prime Deity. “Varuna” is treated as the king or Emperor/Samrat of the world. He knows movement of all the things whether they are the Deities or the Animals or Birds or man made items like Ships.

Keeping aforesaid points in the back of our mind, now we shall focus our attention on the term, “**Apam Napat**”. It actually means “Son of Waters” (in Sanskrit, **Apam** means “of the Water”, and **Napat** means “Son of”). One Hymn in Mandala-2, i.e. **Rv-2.35** is ascribed to it. It is generally agreed that **Apam Napat** does indicate one way of origin of the God **Agni**/Fire. In the very first verse of the first hymn of Mandala-2, the composer has described that **Agni** is created in the world in three different modes i.e. first from the Plants grow on the ground (occurs naturally due to Forest fires or man made by burning wood), second from the stones; by frictional force or action of rubbing a stone over another stone, and third from “out of the waters”. As discussed earlier, it is the God **Varuna**, who is related to waters, rivers, and oceans present in the world. Like **Agni**/fire, the **Sun** also provides **heat** and **light** from a very long distance to one and all. As we see daily, in the beginning, the **Rising Sun (a Fireball)** appears red in colour (due to scattering of red colour), and after sometime when it goes up, it becomes yellowish/golden in colour which is very similar to kindled **Agni** on the ground. Considering these factors together, the pre-rigvedic Rishis would have termed **Agni** as the true representative/agent of the **Sun (a Fireball)** on the **Earth**. As mentioned elsewhere, the **Earth** is surrounded by water (as if the **Earth / Landmass** is sitting on the lap of **Varuna**), and by keeping effect of the **Rising Sun** in the minds, the rigvedic composers would have thought the **Sun/Surya** daily originates or rises from the Waters (**Varuna's** place) and also sets in the waters (east to west movement). In this way, God **Agni** can be linked to the “Apam Napat or Son of Waters or real **Sun**”. Since ancient times in Indian philosophy, **Prithvi**/Earth, **Aap**/water, **Tej**/Sun, **Vayu**/Air, and **Akash**/Sky are treated together as the **Panch-mahabhutas**/five elements of nature. But all the five are considered as the independent entities. In other words, for all practical purposes, **Agni** on land can be considered as the actual representative of the **Sun** who is believed to have born in waters (**Varuna's place**- means a place not reachable to any person).

Based on the depiction in the verse **Rv-2.35,9 Agni** as Clothed in lightning, some experts compare the occurrence of lightning at the time of rain with **Agni**, and call it as the “Son of Waters”.

A Mandala-2 verse, **Rv-2.35,6** presents us a typical example of correlation of **Agni** with birth of a **Horse**. Some scholars see symbolism hidden in it, and try to explain that here **Horse** actually means the **Rays of light** that originate from **Agni**. But this comparison gives birth to the fresh questions, **why does the composer want to relate Agni with Horse's birth? Does he want to say that the Asvas/horses that draw the chariot of God Indra move with the speed of light?**

Rv-2.35,11 verse tells us altogether different story.

Rv-2.35,11: tadasyānīkamuta cāru nāmāpīcyam vardhate napturapām |
yamindhate yuvatayaḥ samitthā **hiranyavarṇam ghṛtam**annamasya ||

Here the composer points out that the “son of Waters” is the secret name of **Agni** and the young girls or unmarried women have kindled the fire or created **Agni** using Grita or Ghee. **Hiranyavarṇam Grita** in the said verse probably indicates golden colour cow ghee (it is generally seen that when in thick or slurry form, the colour of Cow ghee is yellow/ see figure-1, and buffalo ghee appears off-white in colour). It indirectly means that some youthful maids or young girls would have lighted an earthen lamp using cow's ghee, and because of heat of the flame, after sometime, golden colour thicker ghee that serves **Agni's** food/**Annam** would have become **watery/colourless** due to melting.

Figure-1: **1a-** Cow ghee in golden colour, **1b-**off-white colour Buffalo ghee , **1c-** Earthen Lamp, and **1d-** Lamp flames consuming ghee/oil. (Images source- Internet/public domain)



Figure-1a. Cow Ghee



Figure-1b. Buffalo Ghee



Figure-1c. Earthen Lamp filled with Ghee



Figure-1d. flames consuming ghee/oil

Rv-2.35,13 verse explains that **watery grita/ghee** is getting consumed by **Agni** or flame of a lamp as a child sucks its mother. Due to heat of the lamp, the golden colour cow grita/ghee changes its form/ physical state from a solid /thick (or slurry) to liquid (it becomes watery/colourless fluid). Griffith Translation[1] of the said verse begins with “Bull hath laid his own life-germs within them/waters” probably indicates initiation of **Agni** in other places using already kindled fire. During **Deepawali/Diwali/ the festival of lights**, it is seen that already kindled lamp is used to light other lamps. This is similar to a first line of old Hindi film song “ ज्योत से ज्योत जगाते चलो...../Jyot se Jyot Jagate Chalo,.....”.

In this way, meaning of the term **Apam Napat** or the “**Son of Waters**” could be **Agni** representing the **Sun/a Fireball** that rises from the **Waters** or **Varuna's** place, and also an ignited lamp wherein golden colour cow ghee is used as a fuel that becomes **watery/colourless fluid** subsequently. Additionally, Lightning occurring during rainy season may be considered as a form of **Apam Napat**.

Going back to the origin of **Horse**, in a **Samudra-manthan** story of **Hindu Mythology**, we find mention of birth of “**Ucchaishravas**” a seven headed white horse during the process of churning of ocean. **Mahabharata** epic tells us that **Dhrishtadyumna** and **Dropadi** are born from the sacrificial fire /**Agni** of **Yajna**. This is to stress that in the rigvedic **Mandalas** composed earlier to **Mandala-1**, **Asva/Horse** a very special chariot puller of the Deities of **Rigved** would have been created by the composers using their lofty imagination similar to the birth of aforementioned characters, who can fly and take the Deities of their liking to any place in the world.

There are two hymns dedicated to **Horse** in **Mandala-1** which happens to be the second last Mandala in the order of composition. A verse **Rv-1.163,1** tells the imaginary story of birth of Horse. Probably when **Horse** is originated from Waters/**Varuna's** place like the **Sun**, it made typical crying sound/neigh. When the first line of verse **Rv-1.163,1** is compared with the first line of verse **Rv-2.35,6** of **Mandala-2**, we notice some similarity about the description of Horse birth. As we have already seen that **Apam Napat** means the “**Son of Waters**”. It is also referred to the **Sun/a Fireball/Agni** rising from the **Waters** indicating place of **Varuna**. In **Rv-1.163,4**; the composer says that **Varuna** has revealed him about the place of Horse's birth. In other words, similar to the speeding waves on the surface of Ocean (whose place of origin is not known), the real horse of Mandala-1 too would have come from a very long distance, and **His** origin is known to **Varuna** only and that has been explained by the composer in typical rigvedic way (poetic style).

Examining Apam Napat, Varuna and Horse Connection Through The Logical Lens

As per rigvedic literature, **Varuna** is the Prime Deity earlier to **Indra** who manages the water resources of the world, and uses the **Sun** as his eyes to keep a close watch on the happenings in the world. **Rigved** explains that **Apam Napat** is one form of **Agni**, actually the **Sun** who daily rises from waters/Varuna's place ("hence called as the Son of Waters"). **Rigved** also informs us that the true Horse has arrived as the surface waves on ocean, has a strong bonding with the waters, and hence **his** place of birth is known only to **Varuna** though lives in Heaven but uses the **Sun** as his eyes to observe every activity on the Earth. As mentioned earlier, it is God **Varuna** who watches movements all the things in the world, and hence the origin of the factual Horse is known to **Him**.

Two hymns of **Mandala-1** i.e **Rv-1.162**, and **Rv-1.163** pose a series of questions that are given below.

1. Why did the composer say that **Indra** and other Deities were the first to mount the Horse and hence they shall be the first to taste its flesh?
2. What was the reason behind to explain arrival of Horse from ocean/Varuna's place?
3. Why did the composer of these two hymns talk about the sacrifice of Horse as no such information is available in any other mandala about the sacrifice of any animal during Yajna rite?
4. Why did the rigvedic composer compare some characteristics of the Horse with the characteristics of Rigvedic Deities like Indra and Maruts?
5. What made the composer to give examples of non-domesticated animals like Falcon and Deer to describe speed/mobility and strength/stamina of the Horse in the last but-one Mandala and not in any of the Early Mandalas of **Rigved**?
6. Why did the composer count the number of ribs of the Horse?
7. Other than a Horse, why did the composers of the various mandalas not give detail account of systematic killing of any animal for the sacrificial purpose ?

If we go by the content of the hymn **Rv-1.163**; that is, the rigvedic Deities were the first to use the horse, and **Indra** was the first to mount it, then it becomes very clear that the rigvedic

Asva/Horse has arrived on the landscape of **Rigved** after the creation of most of the Deities including **Indra**. This is just to point out that some scholars forcefully tell that the **Aryans** who migrated from **Eurasian Steppes**, brought the Horses and the Chariot culture with them to the Indian Sub-continent. Then it becomes obvious that most of the **rigvedic** Deities would have been created by them when they were living in **Eurasian Steppes**. This is because, the excavation carried out in the **Sintashta-Petrovka** region which happens to be the part of **Eurasian Steppes** where once Horse and Chariot **Culture** flourished revealed many skulls and bones of the Horses, and spoked wheels of the Chariots. Since horse drawn chariot forms an important aspect of the **Rigvedic** text, the scholars use the fossils of Horse and Chariot unearthed in **Sintashta-Petrovka region** as the main evidence in support of their claim as the “**Aryans were originally from the Eurasian Steppes**”. But till date, no such evidence is found in the state of **Greater Punjab of British Era** to substantiate the claim made by the proponents of **Aryans Migration Theory (AMT)** of the use of Horse drawn chariot by the people who lived in that area during the period 1800 to 1000 BCE. When the hymn, **Rv-1.163** clearly points out that **Indra** and other Deities were the first to use Horse, then how could the **Aryans** who supposed to travel from the **Eurasian Steppes** to **Bactria Margiana Archaeological Complex (BMAC)** or present-day **Afghanistan** or the **Indian Sub-continent** use the Horse drawn Chariot? This question is based on the **logic** that the **Rigvedic** Deities were not created by the **Aryans** when they lived in **Eurasian Steppes**, and many advocates of **AMT** assert that the **Migrated Aryans** would have shaped the **Rigvedic** Deities either in **BMAC** region or in present-day **Afghanistan**, on the bank of river **Helmand**, but well before their arrival in the **Indus Valley**. Hence, use of horse-drawn chariot by the **Aryans** in the **Eurasian Steppes**, but prior to creation of the Deities contradicts the description given in the hymn **Rv-1.163**.

Considering the geographical nature of terrain of **Hindukush Mountain**, it is next to impossible to bring a horse- drawn chariot through the hills and valleys of the mountain during the period 1800 to 1200 BCE. In “ **The Ten Commandments**” movie, it is shown that “**Sea** creates a safe passage for **Moses**”. If we go by the version of the champions of **AMT**, then we need to believe that similar thing would have occurred during pre-rigvedic period as well, and **Hindukush** mountain itself would have made a smooth road for the Horse-drawn chariots of the **Migrating Aryans** for their trouble-free journey to the **Indus Valley**. Logically, it is totally untenable.

Hence it can be concluded that the **Rigvedic Horse** that pulls the chariot of the Deities is the mental product of the pre-rigvedic **Rishis**. It would have been imagined to have born like the rising Sun (**Apam Napat**) from a place of **Varuna** (conceptual design/birth). But the real Horse would have made its entry in **Indus Valley Region** during the period of **Mandala-1** (around 1500 BCE).

From rigvedic text it is clear that, whenever a composer does not have answer to a query, he tries to put it in the account of **Varuna** by saying “**God Varuna knows everything**”.

D. Soma, Sheep wool, and Pavamana (purified Soma):

In **Rigved**, **Soma** is described as the very special juice prepared from a plant called **Soma**, and was regularly drunk by the Priests. As per the literature, intoxication effect of freshly prepared Soma Juice used to give new ideas to the Poets and inspire them to create new compositions. Addition to the generation of new thoughts in the minds of the Rishis, Soma juice used to provide peace through relaxation, and bring happiness as well. In the text, it is also mentioned that consumption of Soma Juice used to drive away many diseases, resulting into extension of lifespan of the people.

When the rigvedic Priests felt that due to its extra-ordinary effects, they were able to create new hymns in praise of various Deities, then they gradually started portraying it as a God. In some hymns of **Rigved**, the composers have requested the God **Soma** to strengthen their speech, give them a sharp mind/intellect, stability in life. God **Soma** is also considered to be king of all Plants and bestower of immortality. When the expectations of the Priests grew with time, they started equating God Soma with other rigvedic Deities, culminating into dedication of one complete mandala (**Mandala-9**) to it.

There is a famous **Hindi** film dialogue, “**Paisa to koi Bhagavan Nahi, lekin Bhagavan se kam bhi nahi**”. It means, “**Money is not God itself, but at the same time, it is not less than God as well**”. Similarly, having experienced **thought provoking** effect of the **Soma** juice on their minds, the Priests would have elevated its status to God during the later period.

As per the information available in the text, Soma juice was prepared by a priest pressing stalks of Soma Plant between the stones. Rigved informs us Soma plant grows on the mountain. Soma was probably golden colour liquid freshly prepared just before sacrifice ceremony, served to all those who used to participate in Yajna ritual.

Mandala-9 gives better account of the purification of freshly prepared juice of Soma. Purified **Soma** is called as **Pavamana**. Sheep wool clothe is used to filter out unwanted things from the juice, and then it is collected into pots. Hence the word, **Pavamana** represents Pure or clear flowing. A drop of filtered juice is also called as **Indu**.

It is described in **Rigved** that, similar to **Agni**, **Soma** also acts as a messenger between the Priests, and the Gods. Hence **Agni** as well as **Soma** are the two important messengers mentioned in the text. Both **Indra** and **Agni** are portrayed as consuming **Soma** in a large quantities. It is believed

that **Soma** offering attracts the Gods, and hence, brings them to the site of ritual. **Rigved** also indicates that after the consumption of **Soma** juice, **Indra** gets revitalized, and then kills Vritra. Based on the hints available in Mandala-3 and 7, it can be safely concluded that well before creation **Indra**, the most important rigvedic character, Soma juice was regularly being consumed by the pre-rigvedic Priests. That is why, it has been mentioned in Mandala-3 and 7 that, as soon as **Indra** is born, **He** drinks Soma.

Viewing Soma, Sheep wool, and Pavamana through the Logical lens

In **Rigved**, there are about 120 hymns dedicated to Soma. In some verses, it is mentioned that a bird, Shyena/Eagle/Falcon brings **Soma** plant to the Earth. In other words, Soma plant is brought from a long distance to the places of living of the Priests. Among the five Early Mandalas, only Mandala-3 talks about the origin of Soma plant. A Verse, **Rv-3.48,2** clearly indicates Giristam/mountain grown Soma plant. Logically speaking, if the Aryans have come to the Indus Valley from the North-west corner of the Indian Sub-continent (through the Khyber pass), then the origin of the Soma plant should have been known to all the composers of Early Mandalas of **Rigved** and the same would have got reflected in some hymns of their compositions. But it is not so, why?

Similarly, in **Rigved**, the word “**Pavamana**” makes its appearance first time in Mandala-8 (**Rv-8.101,14**). As mentioned elsewhere, the word “**Pavamana**” stands for purified Soma. To purify Soma juice, lamb/sheep wool is used as a strainer. Both terms, **Pavamana**, **Sheep wool** are found in those mandalas of **Rigved** wherein, we find name of the most important western river of Indus Valley, i.e. **Sindhu** and its tributaries too. Hence, in all probabilities, when the composers of Mandala-8 and 9 got relocated to the cold mountainous territory of the extreme North-west corner of Indus Valley region, where they noticed day-to-day use of sheep wool, then only they could explore application of sheep wool for purification of Soma juice, as both were readily available in that region. If it was not so, then similar to word **Soma**, the terms; “**Pavamana**” and “**Sheep Wool**” would have been seen in all mandalas of **Rigved**. In other words, earlier to Mandala-8, and 9 period, the rigvedic Priests would have lived in the warmer places where clothes made from sheep were not commonly used or found.

E. More food supplements for Logical thoughts :

i. Inquiry about the Dasas and the Dasyus : Many rigvedic scholars firmly believe that the Dasas and the Dasyus mentioned in **Rigved** are the black colour native/aboriginal tribes of the Indus Valley, and the white skin Aryans were the actual intruders. Therefore, the Dasas and the Dasyus

used to target the Aryans and attack the site of Yajna ritual.

If the Dasas and the Dasyus were the human beings, then they would have spoken some language for communication among themselves. The composers of **Rigved** have described the utterness of the Dasas and the Dasyus as “**Mrdhravach**” which has been translated by many linguists as the Hostile speakers or Foul speech givers. It is to be noted here that the linguistic experts who studied **Rigved** minutely, regularly make the towering claims to have identified the origin of several rigvedic terms /words (archaic Sanskrit), traced some of them to the old Persian Language, Dravidian, and some to the Munda Language. Surprisingly, they could not find any loan word in **Rigved** to have come from the languages spoken by the Dasas and the Dasyus, despite the fact that there were several hostile interactions between the two rival groups, why?

How disappointing it for the renowned linguists who could not find a single word in Rigved from the spoken languages of the Dasas and the Dasyus inspite of mention of several bitter clashes/ violent contacts between them, and the “Migrated Aryans”? It is interesting to note here that in a verse **Rv-1.163,1**, the composer has properly described crying sound made by a Horse as **Yadagrndah/neigh**. On the same line, we find noise made by the Dasas and the Dasyus described just as “**Mrdhravach**”.

Similarly, during the rigvedic period, had the Priests lived in the towns/urban centers, and performed Yajans regularly in the densely populated localities, then there would not have been the disruption from the Dasas and the Dasyus, as in the cities, there would have been many people to help them out. Frequent attacks of the Dasas and the Dasyus at the sites of Yajnas also manifest that in those days, the Priests mainly resided in the houses/Ashramas, located away from the main urban settlements, but mainly on the banks of the various rivers.

Sanskrit word “**Dasa**” actually means a **slave** or a **servant**. But in the Rigvedic Mandalas, **Dasa** has been portrayed as a regular trouble-creator for the Priests which contradicts its original meaning, why is it so?.

Likewise, in the verse **Rv-1.133,2**; a **foe** (probably indicates a **Dasyu**) has been described to have **Vaturina Pada** practically means **wide-spreading foot/claw**, which is the characteristic feature of a bird.

Hence, there is no substance in terming the **Dasas** and the **Dasyus** as the two separate groups of the original inhabitants or human tribes. In reality, **Dasa** is **Hyena**; an animal resembling a dog (dwells in darkness/**Krishna-yoni**/a nocturnal four leg animal who looks like a dog), and **Dasyu** is nothing but a **Vulture**/bird (who practically has no sharp nose/**Anasa**, and a distance dweller). If they were the human-beings, then they would have surely participated in the **War of Ten Kings** opposing king **Sudas**.

ii. Logic behind Sapta Sindhus and Sapta Sindhava phrases:

In various mandalas of **Rigved**, we find presence of **Sapta Sindhu** and similar terms probably indicating a territory in which the seven most important rivers of rigvedic period were flowing. Mandala-wise data on the said term is given below.

Sapta Sindhu/ Seven Sisters/Seven Sindhus/Seven Rivers/Seven Floods/Seven Mothers:

1(8), 2(2), 3(2), 4(2), 6(1), 7(3), 8(6), 9(4), 10(4)----- [2]

Probably, river **Saraswati** formed the eastern border, and river **Sindhu** would have been the western border of the rigvedic region that included other five rivers flowed in between i.e. **Sutudri**, **Vipasa**, **Asikni**, **Parusni** and **Vitasta**.

In two late mandalas of **Rigved**, i.e Mandala-8 and 9, (see verses Rv-8.54,4; Rv-8.69,12 ; Rv-9.66,6), there exist **Sapta-Sindhava** term/phrase that grammatically represents a region or a country.

In other words, **Sapta-Sindhu** term just denotes presence of seven rivers, and **Sapta-Sindhava** phrase marks out the country or state where these seven rivers used to flow.

During the period of five Early Mandalas (Mandala-2, 3, 4, 6, and 7), when the composers actually lived in the area where seven rivers used to flow, and also during some of the Late Mandalas (Mandala-1 and 10) when the Poets dwelt in and around seven rivers for some time, they collectively identified that locality by **Sapta-Sindhus**. But during the period of Mandala-8, and 9 (two late mandalas), when the rigvedic Priests who got shifted to the extreme North-west corner of Indus Valley, spent major time in that region (upstream area of river **Sindhu**), had almost no contact with the location of their ancestors' residence (Sapta Sindhu), possibly remotely designated that territory as **Sapta-Sindhava**. In the last two Mandalas (Mandala-1, and 10), as the Priests started revisiting area where their ancestors lived earlier i.e. region adjoining to river **Saraswati** (manifested by presence of verses dedicated to **Saraswati** in these mandalas), the **Sapta-Sindhava** phrase is absent. In other words, when the rigvedic Priests actually moved/lived away from **Sapta-Sindhu** area, then from a distance, they possibly termed that locality as **Sapta-Sindhava**.

iii. Explanation for upgradation of Pure Agni Worship to a proper Yajna rite :

Yajna/sacrifice forms the core of **Rigved**. It became an integral part of the life of the Priestly community. The Priests had firm faith in **Yajna** ceremony, used to believe that **Yajna** is the

only solution to all problems of the society. Due to this, the day-to-day activities of the Rigvedic Priests got centered around **Yajna**.

Logically speaking, prior to formulation of **Yajna** ritual, there would have been **Pure Agni Worship** devised by the ancestors of Rigvedic Priests. In all probabilities, **Agni** would have been the first God of pre-Rigvedic people, who worshiped **him** regularly. Other Deities would have been created by them subsequently, but prior to formulation of Yajna ritual. After facing water scarcity for a long duration, they would have created demon **Vritra** first, and then god **Indra**.

The origin of **Yajna** could be traced to Wild land Fire or Forest fire that occurs in nature. Brainy people of the pre-Rigvedic era would have watched wild fire for several times. As we know, wild fire causes destruction of living things including vegetation/ plants, birds, animals and human-beings also. Pre-Rigvedic Sages would have thought that when God **Indra** becomes angry due to some reasons; **he** directs **Agni** /fire to initiate action against the living things, and to kill them as an ultimate punishment. Basically, **Yajna** is a small scale duplication of wild fire that involves several sacrifices. In **Yajna** ritual, **Agni** is believed to act as a messenger between cosmic/ atmospheric deities and the human-beings. It is also assumed to serve as a mouth to accept various sacrifices that are offered during Yajnas, and also converts sacrifices into vapour state/fumes so that they would reach to unseen cosmic and atmospheric gods.

In all probabilities, after the two generations of pre-vedic Priests, **Pure Agni worship** would have got upgraded to fool-fledged **Yajna rite**.

iv. Role of Rigvedic Rivers in deciding Geographical Locations of the Five Early Mandalas:

In History, location of any ancient territory or a region is generally identified by the presence of geographical features like rivers, lakes, seas, and mountains in and around that territory. This is because, since ancient time, man kept moving from one place to another, but the geographical features remained at the same place. In Rigvedic text, the existence of names of various rivers in all ten Mandalas serve as the landmarks or real indicators of the different areas wherein the Rigvedic people would have lived or visited. Therefore, occurrence of the names of the rivers in a particular mandala, can be taken as the direct evidence for the geographical movements of the Priestly community of that time (can be termed as **Geographical Reach of the Priests**).

It should be noted here that, Alexander the Great, an ancient Greek King, came to know about the Rivers of Indus Valley only when he entered the Indian Sub-continent with his army.

It is generally agreed and accepted by many rigvedic scholars that the Mandala- 2, 3, 4, 6 and 7 are the oldest among the ten mandalas. It is also said that these Five Early Mandalas also belong to a category popularly called as the “ **Family Books**”. Therefore, once the geographical locations of these Early Mandalas are determined, then it would automatically provide proper answer to the frequently asked question, “ **Who were the Aryans?**”

Rigvedic text revolves around the two important rivers i.e. **Saraswati** and **Sindhu**. Apart from these two major rivers, the names of other rivers do appear in some verses of different **Rigvedic Mandalas**, and they are Apaya, Drsadvati, Sutudri, Vipas, Parusni, Asikni, Yamuna, Ganga, Sarayu, Rasa, Kubha, Gomati, Krumu, Arjikyā etc. In fact, considering river **Sindhu** as the border, and taking into account of **Nadi-Stuti Sukta** (verses **Rv-10.75,5** and **6**) as the basis for fixing the **relative geographical locations** of these rivers, complete rigvedic territory can be bifurcated into two major divisions, described as under.

Division-I: Completely lies to east of river **Sindhu**. River **Saraswati** forms its axis. **Apaya** and **Drsadvati** are the two eastern tributaries of **Saraswati**. **Yamuna** and **Ganga** rivers are located in the Far-east zone, but outside the division. Rivers like **Sutudri (Sutlej)**, **Vipas (Beas)**, **Parusni (Ravi)**, and **Asikni (Chenab)** are located to west of river **Saraswati**, but east of river **Sindhu**. **Division-I** factually represents **Sapta Sindhava** whose western boundary is river **Sindhu**.

Division-II: Here river **Sindhu** acts as a **marker**, this division is mainly located to west of **Sindhu**, and included most of its tributaries such as Sarayu, Gomati, Krumu, Rasa, Kubha, Arjikyā etc.

Rivers as the landmarks of the Early Mandalas (Mandala-2, 3, 4, 6, and 7):

- In Mandala-2, 3, 6, and 7 i.e. four out of five Early Mandalas, the composers of these mandalas have lauded river **Saraswati** in the best possible manner. But the term, **Sindhu** as an indicator of proper name of a river is completely missing in these mandalas. Hence it can be safely concluded that during the compositions of these mandalas, the Priests actually lived to the east of river **Sindhu** (**Division-I**).
- In **Mandala-2**, only river **Saraswati** finds its mention. It is evident that during the period of Mandala-2, the rigvedic Priests remained confined to river **Saraswati**.
- Presence of names of the rivers **Apaya**, **Drsadvati**, **Vipas (Beas)** and **Sutudri (Sutlej)** in **Mandala-3** makes it crystal clear that along with river **Saraswati**, these rivers unquestionably mark out the eastern part of the rigvedic country.
- In **Mandala-4**, river **Saraswati** is totally absent, but river **Sindhu** first time gets due credit from the Poet, and also marks the westward movement of the Priests

from the region adjoining to the rivers **Parusni** and **Vipas**. River **Sindhu** has been highlighted as **His** (masculine gender) indicative of it is bigger in size and water carrying capacity than the other rivers known to the composer.

- Together in **Mandala-6**, and **7**, total three hymns (**Rv-6.61**, **Rv-7.95** and **Rv-7.96**) are exclusively addressed to river **Saraswati**. No such glorification is seen in any rigvedic mandala about any other rigvedic river. In addition to river **Saraswati**, presence of river **Ganga** in **Mandala-6**, and river **Yamuna** in **Mandala-7** manifest the intentional eastward movements of the Priests. As per the description available in **Mandala-7**, **The War of Ten Kings** is fought on the bank of river **Parusni (Ravi)**, but there is no mention of river **Sindhu**.

The most striking feature about river **Sindhu** is that, in all mandalas wherein **she** prominently figures (Mandala-4, 5, 8, 9, 1, and 10), along with **her**, at least one of the tributaries (West or North-west corner of the Indus Valley) do appear in the same mandalas (**Table-1**).

Table-1

Mandala No.	Tributaries of river Sindhu in the corresponding Mandala
4	Rasa, Sarayu and Kusava(?)
5	Rasa, Sarayu, Kubha, Krumu, Anitabha(?)
8	Rasa, Gomati, Suvastu, Arjiky, Susoma, Pravayu, Vaviyu
9	Rasa, Arjiky
1	Rasa
10	Rasa, Sarayu, and many rivers listed in the verse Rv-10.75,6; as most of them are located to the west of river Sindhu or North-west corner of Indus Valley

Note: Eastern rivers like Sutudri, Parusni, and Asikni are intentionally excluded.

In other words, river **Sindhu** is never shown alone in these mandalas, always accompanied by at least one of **her** tributaries, and river **Rasa** happens to be the most outstanding companion. Hence, occurrence of word **Sindhu** in some Early Mandalas (Mandala-2, 3, 6, 7) does not indicate river **Sindhu**, but it actually means a river (common noun) or a water body (sea/ocean). This is not the case with river **Saraswati**. With the exception of Mandala-3 (**Rv-3.23,4**-Apaya Drsadvati), and probably in Mandala-5, (**Rv-5.53,2**- Apaya), in other mandalas, **She** is seen alone including the Early Mandalas- 2, 6, 7; and the Late Mandalas-8, 9, 1, and 10. Especially in Mandala-9, all the rivers located to east of river **Saraswati** such as Apaya, Drsadvati, Hariyupiya, Yavyavati, Yamuna, Ganga; as well as, the immediate western rivers like Vipas, Sutudri, Parusni, Asikni are absent.

From the afore-mentioned points, it is crystal clear that except **Mandala-4**, other **Four**

Early Mandalas (Mandala-2, 3, 6, and 7) were fully composed in the region where river **Saraswati** was the dominant river. Additionally, in combination with **Saraswati**, coexistence of other major eastern rivers like **Sutudri**, **Vipas** in Mandala-3, river **Ganga** in **Mandala-6** , and rivers like **Yamuna**, **Parusni** in **Mandala-7**, but complete absence of river **Sindhu** in them, makes it foolproof that these four mandalas were certainly composed in the rigvedic area subsequently called as “**Sapta-Sindhava**” or **Greater Punjab** of British Era. Hence, there no substance in calling “**Aryans were the intruders in Indus Valley**”. In fact, **Indus Valley Civilization (IVC)** shall be renamed as “**Saraswati-Sindhu Civilization**”.

v. Some Brain Teasing or Thought Provoking Questions :

1. Some rigvedic experts have pointed out that the composers of the Early Mandalas did not know “**Wheat**”. It is well known that since ancient time, the people of the many Asian countries like China, Japan, South-east Asia including India were cultivating “**Rice**” (some researchers claim that they have found enough evidence in the Indus Valley Region indicating rice and wheat cultivation around 3000–2500 BCE). History informs us that **wheat** was regularly grown in **Eurasian Steppes** and **BMAC**. When the proponents of **Aryans Migration Theory** say that “Aryans migrated from **Eurasian Steppes** to **Indus Valley** through **BMAC**, then a question arises, **how did they forget the use of *Wheat*, their earlier staple food, immediately after landing in Indian Sub-continent? A small quantity of seeds can be transported to any place, is not it?**
2. It is generally said that around 3000 BCE, man might have domesticated a single hump Camel first, either in Somalia or Arabia. In Central Asia (**BMAC**), a separate breed of Camel is found that has two humps instead of one hump as seen in case of Arabian Camel, and it is popularly known as **Bactrian Camel**. In **Rigved**, Camel is present in the two **Late Mandalas** (Mandala-8 and 1), but conspicuously absent in all five **Early Mandalas**. Now a fresh question crops up, **why did the Migrated Aryans, while relocating from BMAC to Indus Valley not bring BMAC Camel with them?**
3. The **Pakthas** first time appear in the **Mandala-7** which belongs to the class of Early Mandalas. Along with other four tribe leaders, together they are considered as the enemies of king **Sudas (Rv-7.18,7)**. In **Mandala-8**, the **Pakthas** appear to be friendly with the Priests and are described as taking part in Yajna rite.

Then a fresh question arises, **“If the Aryans entered the Indian Sub-continent from the west through the Khyber Pass, but after spending considerable time in present-day Afghanistan, where it is believed that they composed the five Early Mandalas on the banks of river Helmand, then why did the Pakthas do not figure in the all Early Mandalas?**

4. In **Mandala-7**, the **Pakthas** are termed as the enemies of Sudas, but in **Mandala-8**, they appear friendly with the Priests. In case of **Paktha**, who is not at all mentioned in four Early Mandalas, a changeover from an **enemy** to a **follower** was possible but the same thing did not happen with the **Dasas** and the **Dasyus**, despite the fact that both are present in all Early Mandalas, **Why? Why did the Dasas and the Dasyus remain hostile throughout the rigvedic period? Out of several tribes present in Rigved, why were the Aryans totally unable to control or tame the Dasas and the Dasyus only?**
5. The **Dasas** are present in Nine out of Ten Mandalas, and the **Dasyus** appear in all Ten Mandalas. This means to say that the **Dasas** and the **Dasyus** have all-round presence in almost complete Indus Valley. Then some questions surface, **why, and how did the Aryans become a common target of both of them at the several places of Indus Valley? Before entry of Aryans into Indus Valley, what were they doing? During the rigvedic period, other than attacking Aryans, what were their routine activities?**

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